

UNIVERSITY
OF TORONTO

FACULTY OF MUSIC

OPERA DIVISION

ORPHEUS
IN THE
UNDERWORLD

BY

JACQUES OFFENBACH

MARCH

9, 10, 16, 17
1979

8 PM

MACMILLAN
THEATRE
EDWARD JOHNSON
BUILDING

THE OPERA DIVISION

presents

ORPHEUS IN THE UNDERWORLD

Operetta in Three Acts*

by

Jacques Offenbach

Libretto by Hector Crémieux and Ludovic Halévy

English translation by Robert Fulford and James Knight

Conductor

Director

Scenic and Costume Designer

Choreographer

Lighting Designer

Assistant Conductor

James Craig

Constance Fisher

Elsie Sawchuk

Donald Himes

Douglas Holder

Michael Evans

CAST

	March 9, 17	March 10, 16
ORPHEUS, a renowned musician	Mark DuBois	James McLean
EURYDICE, his wife	Kathy Terrell	Kathy Terrell
PLUTO (Aristaeus), god of the Underworld	Blair House	Rod Campbell
JUPITER, father of all the gods	Christopher Cameron	Robert Grenier
PUBLIC OPINION	Heather Wilberforce	Heather Wilberforce**
BACCHUS, god of wine	Henri Loiselle	Michael Shust
DIANA, goddess of the hunt	Janet Coates	Frances Ginzer
MERCURY, messenger of the gods	Henry Irwin	Gregory Cross
JUNO, wife of Jupiter	Julia Heyer	
VENUS, goddess of love and beauty	Deborah Milsom	
CUPID, god of love	Sandra Gavinchuk	
MARS, god of war	Paul Massel	
MINERVA, goddess of war	Lilian Kilianski	
HEBE, goddess of youth	Rosa Antony	
CERES, goddess of agriculture	Laurie Bassett	
APOLLO, god of the sun and the arts	Timothy Cruickshank	
IRIS, goddess of the rainbow	Brenda Berge	

*By arrangement with Theodore Presser Company, agent for Heugel & Cie, Paris, publisher

**Graduate

HERCULES, *god of strength*
JANUS, *god of judgement*
PAN, *god of shepherds and wild-life*
NEPTUNE, *god of the sea*
VULCAN, *god of fire*
MORPHEUS, *god of slumber*
TRITON, *trumpeter of the sea*
THE GRACES, *goddesses of happiness and
good cheer*
THE MUSES:

POLYHYMNIA, *goddess of sacred music and
drama*

URANIA, *goddess of astronomy*

THALIA, *goddess of comedy*

TERPSICHORE, *goddess of dance*

THE SHEPHERDESSES

THE SHEPHERDS

THE STUDENTS

THE BACCHANTES

David Campbell
Daniel Neff
Alan Derr
Michael Rainbird
Bernard Jackson
Blaine Sharpe
David Johnston
Gail Hakala, Marjorie Sparks,
Lynn West

Joanne Kolomyjec

Christine Gregory

Thereša Lee Ryan

Corinne Taylor

Brenda Berge, Joanne Kolomyjec,
Lynn West

Henri Loiselle, Paul Massel,
Michael Shust

Rosa Antony, Sandra Gavinchuk,
Gail Hakala, Marjorie Sparks,
Corinne Taylor

Susan Blyth, Sharon Davis,
Carolyn Hart, Donna Hurst,
Joanne Jaluvka, Brenda Luka,
Jennifer Mason, Constance Payton,
Pamela Shannon

THE DANCERS

SHEPHERDESSES: Billyann Balay, Phyllis Eckler

SHEPHERDS: Bill Douglas, Ted Robinson

IMPS: Cheryl Brandt, Nadia Szilvassy

BACCHANTES: Billyann Balay, Marilyn Biderman, Cheryl Brandt, Phyllis Eckler,
Pam Grundy, Nadia Szilvassy

SATYRS: Bill Douglas, Richard Moss, Ted Robinson, Hal Walton

*The Dancers for this production are students from the professional course of the
School of the Toronto Dance Theatre, and appear through the co-operation of Donald Himes,
Principal.*

*Understudy for Eurydice - Shawna Farrell
Understudy for Public Opinion - Laurie Bassett*

There will be two intermissions

THE LEGEND OF ORPHEUS AND EURYDICE

Orpheus is one of the most celebrated figures of Greek mythology and echoes of this tale of conjugal love and fidelity are found in the folk-lore of other countries right up to our own time.

As a son of the muse, Calliope, Orpheus was a musician of such power and sweetness that even the wild creatures would gather to listen to him. Marriage to the beautiful dryad, Eurydice, brought his happiness to ultimate but all too brief fulfilment.

Aristaeus, a son of Apollo and god of bee-keeping, wine-making and other forms of husbandry, was attracted to Eurydice. Fleeing his unwelcome attentions the young bride trod on a venomous serpent and instantly died from its bite.

Orpheus, desolate with grief, followed her to Hades and his music and sorrow so touched the powers of death that he was given permission to return with her to the mortal world. However, a condition was imposed: Orpheus would lead his wife but under no circumstances could look back. In the agony of uncertainty that she was indeed following, Orpheus ultimately turned only to see her slip away forever.

ACT I - *A rustic location, near Thebes*

ACT II - *Mount Olympus*

ACT III - Scene 1 - *A conservatory in the Underworld*
Scene 2 - *A ballroom in the Underworld*

A NOTE ON OFFENBACH

When the curtain rose on the première of Orphée aux Enfers in the tiny Bouffes-Parisiens Theatre on October 21, 1858, it signaled an event as significant in the history of operetta as the opening of Oklahoma was to the development of the American musical. To gratify the pleasure-seeking mood of Paris under the Second Empire, Jacques Offenbach had created a new type of musical theatre characterized by wit and charm, burlesque that poked fun lightly and music that effervesced with gaiety. The epitome of these components, Orphée, ranks as a classic innovation and the first true operetta. The later Viennese operettas and the English school of Gilbert and Sullivan derived much inspiration from Offenbach but none ever surpassed his brilliant synthesis of satirical drama and enchanting music.

The Franco-Prussian war brought about the end of the Second Empire; Offenbach's popularity began to wane, and at the same time, his health deteriorated. After a financially disastrous tour of the United States he drifted into seclusion and began his only attempt at grand opera, Les Contes d'Hoffmann, which remained partially unfinished and unorchestrated at his death. Notwithstanding this great work, the operettas have secured a firm hold on the public and, as the centenary of his death approaches (1980), Offenbach's irreverent and enchanting scores seem as accessible and vital as ever.

ORCHESTRA

VIOLIN I

Wendy Rose**
Monica Duschenes
Cathy Goldberg
Valerie Legge
Hlif Sigurjonsdottir
Angelo Calcafuoco
Marianne Urke
Janice Bing-Wo
Pauline Salesse
Donna Mazur

VIOLIN II

Paul Thompson*
Yung Song
Wesley Harris
Patricia Kuschak
Laura Dierker
Mark Wells
Doug Brierley
May Ing

VIOLA

Valerie Kuinka*
Anne McRuer
Kathleen Hogan
David Wadley
Cathy Jillings

VIOLONCELLO

Helen Kopec*
Olga Van Kranendonk
Elizabeth Dolin
Kathy Ure
Elaine Thompson
Derek Gomez

DOUBLE BASS

Tim Dawson*
Viiu Varik
John Kieser
Graeme Mudd

FLUTE

Claude Cobert*
Kerry Rittich (Piccolo)

OBOE

Lesley Young*
David Sussman

CLARINET

Richard Hornsby*
Carolyn Horne

BASSOON

Kevin Bailey*
Benson Bell

FRENCH HORN

Mary Fearon*
Lise Vaugeois

TRUMPET

Sam Cancellara*
Susan Barber

TROMBONE

Chris Buller*
Gordon Griffith
David Boyd

TIMPANI

David Champion

PERCUSSION

Beverley Johnston*
Robert Pearce

HARP

Gianetta Baril

* Principal

** Concert Master

Orchestra Manager/
Mary Fearon

OPERA DIVISION

Co-ordinator, Constance Fisher

MUSIC STAFF

Musical Director
Coaches

James Craig
George Brough
Stephen Ralls
Sharon Krause

Michael Evans

Rehearsal Pianist

STAGE DIRECTORS

Michael Albano
Constance Fisher

Leonard Treash

TECHNICAL STAFF

Technical Director
Assistant Technical Director
Assistant to the Designer
Carpenters
Properties

Fred Perruzza
Adam P. Stewart
Kim Sisson
B. Dave Hillis, Blaine Rittinger
Ludwig Seiler

PRODUCTION STAFF

Stage Manager
Assistant Stage Manager
Wardrobe Supervisor
Cutter
Seamstress/Costume Painting
Seamstresses
Wardrobe Assistants
Lighting Board Operator
Make-up Supervisor
Make-up Assistants

Deborah Osborne*
Jim Livingstone
Diane Mitchell
Sherry McMorran
Lindy Pole
Pat Shatka, Lucinda Zak
Barbara Johns, Dianne Corcoran
John Bobrel
Jack Medhurst
Martha Gleason, Manuela Cezanne,
Kim Gilbert, Bill Leslie,
Ramona Arpin, Jan Slesher,
Joanne Maley

Hairdressing and Wigs

Kenneth Halliwell

Scenic Artists
Upholstery

Kim Sisson, Richard Gordon
Ivan La Liberté

ADMINISTRATIVE STAFF

Administrator
Music Co-ordinator
Librarian

Lynn Slotkin
Michael Albano
Rosa Antony

ACKNOWLEDGEMENTS AND CREDITS

The McLean Foundation, Canada Manpower and Immigration, Warren Hughes, Costume House, Canadian Opera Company, Canadian Opera Women's Committee, Canadian Staging Projects, Ryerson Polytechnical Institute, Toronto Musicians' Association, James Fuller, Jim Yates, Malabar's, Suzanne Hodson, National Arts Centre, Robert Sladek, Ron Sawyer, Lion Shipping Supplies, Susan Henderson, Judith van Fraassan, John Kieser.

* By Permission of Canadian Actors' Equity Association

DEAR FRIEND OF THE FACULTY OF MUSIC

YOU HAVE PROBABLY READ OR HEARD OF THE SEVERE FINANCIAL CONSTRAINTS BEING EXPERIENCED BY THE UNIVERSITY OF TORONTO INCLUDING OUR FACULTY OF MUSIC. IF YOU ENJOYED TONIGHT'S PERFORMANCE AND WOULD LIKE TO HELP US MAINTAIN OUR EXCELLENCE DURING A DIFFICULT FINANCIAL PERIOD, WE WOULD WELCOME YOUR MONETARY CONTRIBUTION, NO MATTER HOW SMALL. PLEASE MAKE CHEQUES PAYABLE TO: "UNIVERSITY OF TORONTO UPDATE--MUSIC", AND SEND TO: FACULTY OF MUSIC, UNIVERSITY OF TORONTO, EDWARD JOHNSON BUILDING, TORONTO, ONTARIO. WE WILL ACKNOWLEDGE YOUR GIFT WITH A RECEIPT SUITABLE FOR TAX PURPOSES.

GUSTAV CIAMAGA,
DEAN.

NEXT OPERA EVENT:

Opera excerpts, May 24, 26, 29, 31, June 2, 1979: 8:00 p.m.
MacMillan Theatre.

Unreserved tickets available from the Box Office from 5 p.m.
on the evening of each performance. Tickets are \$1.00 each.

NEXT EVENTS:

Orford String Quartet, March 11, 1979, 3:00 p.m. Walter Hall.
Victor Braun, baritone, March 18, 1979, 8:30 p.m. MacMillan Theatre.